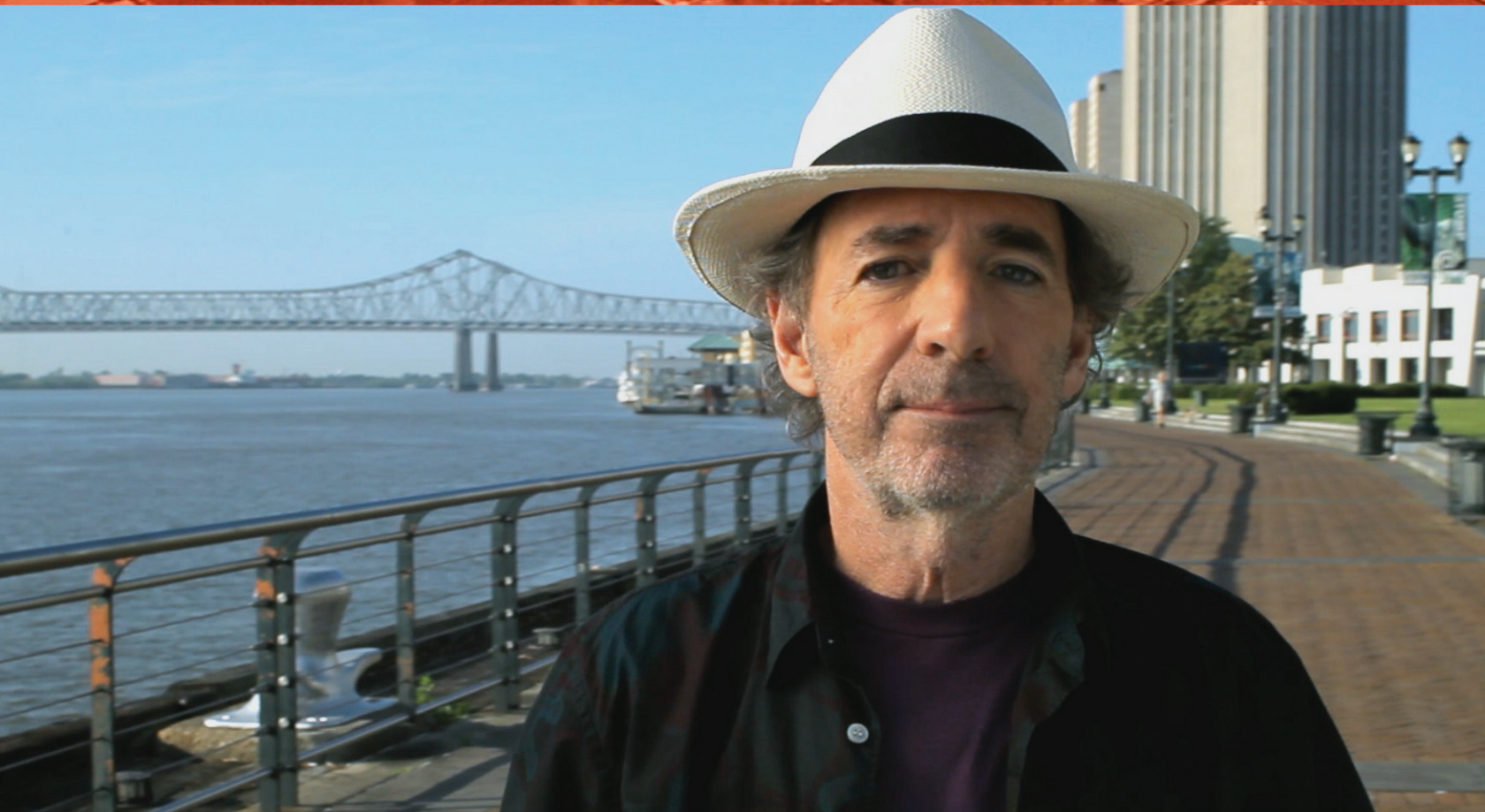


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10th Annual Ashland Independent Film Festival

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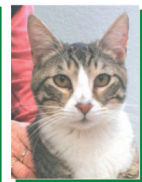
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ON THE COVER

2011 AIFF Rogue Award honoree Harry Shearer is the host of *Le Show* on JPR, the master of voice work for *The Simpsons* for 20 years, and famous for his roles in *This is Spinal Tap*, *A Mighty Wind* and *For Your Consideration*. Shearer is a New Orleans resident and brings his documentary *The Big Uneasy* to the festival.

The JEFFERSON MONTHLY Vol. 35 No. 3 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editors: Paul Christensen, Miki Smirl & Mark Butterfield

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

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Tuned In *Ronald Kramer*

The Challenge to Our Future

In my January column I described anticipated proposals for eliminating all federal support for public radio and television. Subsequently, three bills have been introduced in the U.S. House of Representatives along such lines.

America has a unique history regarding public media among the western democracies—a story that is not, on the whole, entirely laudable. When electronic media dawned, with radio's founding in the early 1920s, it was an entirely non-commercial enterprise. There were no sponsors, audiences or other elements necessary to create a profitable business and all stations, therefore, operated non-commercially. However, radio's rapid, enormous popularity soon created a commercial opportunity and within a few years radio became an almost exclusively commercial industry—largely

because business interests lobbied Congress for legislation that favored commercial radio and made the survival of noncommercial stations problematic. The Depression essentially put the final nail in non-commercial radio's coffin. At the time, the commercial radio industry's mantra was that, as responsible public citizens, commercial stations would appropriately attend to the nation's educational, cultural and social needs as part of their service—but, for the most part, they didn't.

It was the advent of FM radio and television that created an opportunity to remedy that gap. Just like AM radio's found, when FM dawned, there were few FM radios and, consequently, little audience. But, as a result of the passionate hectoring of a few unsung American heroes, who vowed not to relegate FM radio exclusively to commercial interests, the Federal Communication Commission (FCC) reserved 20% of the FM spec-

trum (from 88 MHz through 92 MHz) exclusively for non-commercial use. The commercial radio industry opposed the step but, since those channels then had little value, that opposition wasn't as formidable as the challenge that had been mounted during the 1920s and 1930s. When the fledgling television industry was dramatically expanded by the FCC's creation of the UHF television band (channels with numbers above 13), the huge bank of new, unused channels again created an opportunity and, largely as a result FCC Commissioner Frieda Hennock's intransigence, the FCC reserved a significant number of those new channels for noncommercial use.

It was kind of like the Oklahoma land rush. Lots of spectrum "land" was suddenly available for those who wanted to homestead the sparsely populated territory. But,

since building and operating noncommercial stations involved huge financial challenges in an industry that had no income and little public following, few non-commercial stations were built and they generally failed to produce very much in the way of meaningful programming.

In contrast, by the 1960s Britain, Canada, France, Italy and the Scandinavian countries—in fact, every other western democracy besides the U.S.—had well-established public broadcasting systems, heavily funded by their central governments. All had been producing significant programming for their citizens and had been doing so for 40 years, which caused some Americans to look at that disparity and think it was time to finally create some type of educational and cultural parity in this nation's media offerings.

As part of President Lyndon Johnson's

CONTINUED ON PAGE 13

“While the federal government's ratio of financial participation in establishing public broadcasting was, and remains, miniscule compared to all other western democracies, the result has been something to celebrate.”



10th Annual Ashland Independent Film Festival

The acclaimed Ashland Independent Film Festival returns to the Varsity Theatre, the Historic Ashland Armory, and the Ashland Springs Hotel in the heart of the historic downtown, April 7–11 for the tenth annual, five-day showcase of independent film. Over 6000 film lovers gather each year as creators of documentaries, features and shorts come from around the world to engage with the community at film screenings from 9:30 a.m. to midnight, gala parties, filmmaker panels, film screenings and more.

The non-profit AIFF's mission is to celebrate the diversity of human experience through the art of independent film – enriching, educating and inspiring audiences of all ages. The April film festival is one of many events the organization presents, including a monthly film series at the Varsity and occasional special screenings under the stars at Britt Festivals. Educational outreach throughout Southern Oregon in-

cludes *The Launch*, a K–12 and university level free student film competition, with the winners highlighted at the film festival. *The Launch* is made possible, in part, by a grant from The Carpenter Foundation.

The annual Ashland Independent Film Festival continues to gain accolades regionally and nationally. Last year, *Documentary* magazine featured the festival in a cover article alongside the Sundance and South by Southwest festivals. *Moviemaker* magazine named it one of the top 25 film festivals for filmmakers and a website that tracks the industry ranked the AIFF as one of the 25 best festivals in the world for documentary films.

“Go,” says Shawn Levy, of the *The Oregonian* newspaper. “The AIFF is one of the best things you can do in Oregon – or anywhere – for your movie heart. Pound for pound this is the best film festival that Oregon offers.” Fellow *Oregonian* film critic Stan Hall said the Ashland Independent Film Festival is “reliably fabulous.”

Among the 80+ documentary, short and feature films this year are numerous films made in Oregon, including *Hood to Coast*, about the famous team relay run from Mount Hood to the Oregon coast; *How to Die in Oregon*, focusing on the state's assisted suicide law and *If a Tree Falls: A Story of the Earth Liberation Front*. Many productions were based in Ashland, including local attorney turned filmmaker Susan Saladoff's *Hot Coffee* and AIFF alumni filmmaker Kim Shelton's *The Welcome*. Other 2011 festival attractions are special guest, three time Emmy nominee Harry Shearer (*This is Spinal Tap*, *A Mighty Wind*), who will present his documentary *The Big Un-easy*, about why New Orleans flooded during Hurricane Katrina, and receive the AIFF's Rogue Award. Academy Award-nominated documentary filmmaker Morgan Spurlock (*Supersize Me*) will also attend and be presented a Rogue Award this year.

The festival's gala Opening Night Bash,



"Go. AIFF is one of the best things you can do in Oregon – or anywhere – for your movie heart. Pound for pound this is the best film festival that Oregon offers."

Shawn Levy, *The Oregonian*

80+ films with filmmakers from around the world, special guests Harry Shearer and Morgan Spurlock, Oscar® Nominated films ... and more

By Tom Olbrich



Being honored with a Rogue Award at this year's AIFF is Morgan Spurlock, best known for *Super Size Me*, which was nominated for an Academy Award® 2005. His latest work, *The Greatest Movie Ever Sold*, examines the world of product placement, marketing and advertising by making a film entirely financed by them.

Thursday, April 7 at the Ashland Springs Hotel features "Savor the Rogue," a specialty food and wine event presented by the Rogue Creamery with regional gourmet offerings including the Creamery's award-winning cheeses, area chocolates, meats and more – as well as Southern Oregon's internationally famous wines and ales. Sunday evening, April 10, juried and audience Awards will be presented at the annual Awards Celebration party and dinner at the Historic Ashland Armory, featuring ten of the valley's finest restaurants. Most of the award winning films will receive encore presentations on Monday, April 11.

"The Academy" Honors the AIFF and its films

The celebration of the 10th annual AIFF will include even more filmmakers as The Academy of Motion Picture Arts and Sciences – presenters of the Oscars® – has honored the AIFF as one of only 30 festivals

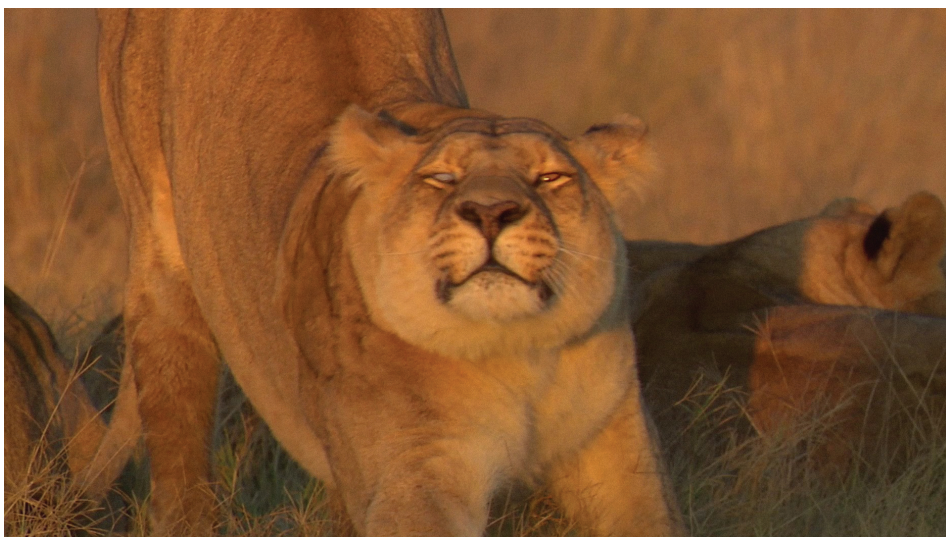
PREVIOUS PAGE: New Orleans is an unnatural disaster says 2011 AIFF Rogue Award honoree Harry Shearer in his documentary *The Big Uneasy*.

ABOVE: *Hood to Coast*: Relay teams get ready to conquer the world's largest relay race, run from Mount Hood to the Oregon coast.

in the U.S. to receive a prestigious Academy grant. The festival was awarded \$17,500 to bring additional filmmakers, directors and producers to 2011 event.

The AIFF again will feature Oscar® nominated films in the documentary, short and animated categories in a rare opportunity to see these Academy-recognized films on a big screen.

Short films are a mainstay at the Ashland Independent Film Festival. More than half the films presented will be shorts including a full *Short Stories* section of films and a complete program featuring some of the world's best animation, including the



The gripping real-life saga of a lioness, her cubs, water buffalo, and the rival pride — National Geographic's *The Last Lions*.

Oscar® nominated *Let's Pollute*. Two other 2011 AIFF films received Academy Award® nominations for best Live Action Short. The comedic *God of Love* follows the adventures of a lounge-singing darts champion, whose prayers are answered — literally — when he receives a package of passion-inducing darts. In *The Confession*, a sincere boy with a clean conscience worries about his first confession.

Harry Shearer

2011 AIFF Rogue Award honoree Harry Shearer is a comic personality who takes “hyphenate” to new levels. First and foremost an actor, he is also an author, director, satirist, musician, radio personality, playwright, multi-media artist and record label owner. He is the host of a one-hour satirical sandbox — his weekly *Le Show* — on JPR and National Public Radio. For 20 years he has enjoyed enormous success worldwide thanks to his voice work for *The Simpsons*. Shearer plays a stable of characters: most notably Mr. Burns, Smithers, Ned Flanders, Rev. Lovejoy and Scratchy. In the early 1980s, he and friends Michael McKean and Christopher Guest, along with director Rob Reiner, incubated an idea for a fake documentary about an aging heavy metal band. The resulting movie, *This is Spinal Tap*, became the granddaddy of the mockumentary genre and gave the world new insight into the concepts of spontaneously-combusting drummers and amps that go up to eleven.

Membership enhances the AIFF Experience.

Members of the AIFF have access to ticket pre-sale, the members-only line for first entry into the theatres, ticket discounts and more. Festival membership passes are now available at ashlandfilm.org.

Tickets are available to members beginning March 15 and to the general public March 20.

For more information visit ashlandfilm.org, facebook.com/ashlandfilm, or call 541.488.3823

Shearer's other film collaborations with Guest include *A Mighty Wind* and *For Your Consideration*. In addition, he was a regular cast member of *Saturday Night Live* for many years.

Shearer is a New Orleans resident and his newest film, the “unnatural disaster” documentary *The Big Uneasy*, featured at the AIFF is the inside story of the flooding of the city during Hurricane Katrina. He wrote, directed and narrates the film and speaks to the on-scene investigators and a whistle-blower from the Army Corps of Engineers, revealing that the same flawed methods responsible for the levee failure are being used to rebuild the system to protect the new New Orleans. Actor John Goodman is featured in short segments highlighting local residents. Shearer says the film “serves

as a stark reminder that the same agency (The Army Corp of Engineers), that failed to protect New Orleans, still exists in other cities across America.”

Morgan Spurlock

Also being honored with a Rogue Award at this year's AIFF is Morgan Spurlock, best known for *Super Size Me*, which was nominated for an Academy Award® for Best Documentary Feature in 2005. For the project he ate three McDonald's meals a day every day (and nothing else) for 30 days. The end result was a diet with twice the calories recommended by the USDA. He was of above-average health and fitness when he started and by the end gained 25 pounds, suffered liver dysfunction and depression. With the film Spurlock displayed his irreverent sense of humor — proving he could be funny as he explored a serious subject. In each episode of his FX channel television series *30 Days*, Spurlock and his crew spend a month immersing themselves in a mode of life markedly different from their norm (being in prison, a devout Christian living in a Muslim family, a homophobe staying with a homosexual person, living on minimum wage, etc.)

Spurlock's *Where in the World is Osama Bin Laden?* premiered at the Sundance Film Festival in 2008. His newest work, *The Greatest Movie Ever Sold*, featured there this year, examines the world of product placement, marketing and advertising by making a film entirely financed by them. Spurlock shared duties with four directors for the highly acclaimed documentary adaptation of the book *Freakonomics*.

Documentaries — Made In Oregon and Beyond

Everyone knows about the McDonald's coffee lawsuit. It has been routinely cited as an example of how citizens take advantage of America's legal system, but is that a fair rendition of the facts? For *Hot Coffee*, Ashland attorney Susan Saladoff put her career on hold to become a filmmaker and tell the story of the Albuquerque woman who spilled coffee on herself and sued McDonald's. Saladoff explores how and why the case garnered so much media attention, who funded the effort and to what end. For many Americans, the case has become emblematic of the frivolous lawsuits that clog our courts.

CONTINUED ON PAGE 16



Jefferson Almanac

Madeleine DeAndreis-Ayres

No Child's Imagination Left Behind

Memories of school days stay with us our whole lives. What do you remember about your years in school? Do you remember the spelling tests, the multiplication worksheets, the maps of the thirteen original colonies? Do you fondly recall the weeks of filling in answer bubbles for state examinations or slogging through phoneme awareness flash cards?

Probably not.

Or rather, do you remember the camaraderie of being in a school play? Or the time you won first place in the science fair with your bean experiment...you remember, the one where you grew a bean on the window sill (bean 1) and another in the closet (bean 2)? Or the team sports, the exhilaration of a good win and the shared commiseration of a disappointing loss?

I would guess most of us recall those moments of activity, creativity and relationship more clearly than the work sheets, the state tests and the coloring within the lines. I would also bet that most of us *learned* more from these activities than we did sitting in a desk filling out bubble sheets. What is learned by participating in creative, physical and intellectual activities is lasting and profound. And conversely, what is learned through canned-curriculum and endless testing is fleeting and superficial.

And what of this "learning" from testing and bubble sheets? What I see from my perspective as a long time teacher in the trenches, is that mostly what kids learn from standardized curriculum and testing is that "learning" is a series of hoops to jump through and that "learning" is a chore with no rewards and that "learning" can be forgotten the day after the tests. No wonder Ritalin is being doled out like candy. You'd need it too if you were a five-year-old boy who had to sit for hours trying to master Math Standard 1.5 when every molecule of your being just wants to hear a good story or play in a puddle with a stick.

Leadership, self-confidence and creative problem-solving through analysis and synthe-

sis are the qualities we look for when we want anything important accomplished in this world. When I choose a mechanic, I don't want the guy to sit behind a desk and guess what's wrong with my car, I want him to get out into the shop and systematically go through my engine and find the problem and then fix it. In our mad zeal to improve test scores, we have sold out our schools and our children to the black hole known as "accountability" whose only "reward" is a number that says your school or child is doing better or worse than some percentage of other schools and children. Schools are testing for their lives because if they don't improve each year, they will be thrust into a kind of Fahrenheit 451esque "Program Improvement" status which promises all kinds of bureaucratic torture if they fail to make "projected gains" and "targeted improvements."

So I felt a little like Ray Bradbury's Montag as I left my classes with a substitute and spent a Wednesday afternoon in January at the 4th annual Poetry Out Loud presentation at the Yreka Community Center. According to their website, Poetry Out Loud *"...encourages the nation's youth to learn about great poetry through memorization and recitation. This program helps students master public speaking skills, build self-confidence, and learn about their literary heritage."* And guess what, nothing about this objective is tested on the STAR test or evaluated on the school's yearly, "Adequate Yearly Progress Report" or AYP, the document administrators hang their careers on.

Twenty or so area teenagers gathered in front of an audience and judges to recite the rich poetry of John Donne, Lord Byron, Sara Teasdale, Lewis Carroll, Edgar Allan Poe, Bob Hicock, Ted Kooser and others. Talk about busting through the smoke and mirrors of top down educational reform. The lights dimmed to a spotlight on their fresh young faces as they recited clearly and eloquently such lines as, "She walks in beauty, like the night/Of cloudless climes and starry skies" and "For the moon never

beams without bringing me dreams/Of the beautiful Annabelle Lee."

Do you think these students will remember their mastery of California State Standard 2.2 when they get their first monotonous job as an adult? I don't think so, but I know the Yreka High student who recited Bob Hicok's, "After Working for Sixty Hours Again For What Reason" will certainly remember that poem as he slings burgers during the summer between college semesters. I know our student from Etna High will remember "A Boat Beneath a Sunny Sky" as he ponders the passing of time watching his own children play some day in the future. I would bet my entire meager pension that neither of these boys will recall with nostalgia the hours they spent every year in public school filling in bubbles on state mandated tests. And I would also bet that the lessons they learned in memorizing and reciting these poems will serve them better in life than some narrow assessment on a state standard that will be modified and replaced in yet the next cycle of "educational reform."

I do not reject the idea of educational standards or even reform. I think schools need parameters in curriculum. But when schools become more concerned with chasing data and worshipping some bottom line on a spreadsheet, they have lost their way. "For want of a nail, the shoe was lost." Politicians and think-tank academics who place test scores above creative experience and who have reduced flesh and blood children to numbers and lines on a graph have denuded real reform. They should not then be surprised when their mechanic cannot fix their car, or their doctor cannot diagnose their illness or their children require Ritalin just to make it through their day.

Madeleine DeAndreis-Ayres is tilting at windmills in Scott Valley California where some children are left behind, especially if they miss the school bus.



PIONEER MIKES

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Written by Jefferson
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executive director
Ronald Kramer,
Pioneer Mikes is

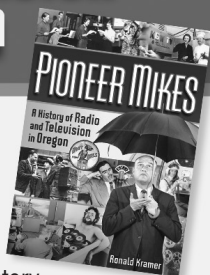
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Theater and the Arts

Molly Tinsley

Portrait of Two Artists

This may come as a surprise to audiences impressed by last season's *Cat on a Hot Tin Roof* at the Oregon Shakespeare Festival: the two young actors who brought Brick and Maggie to such electrifying life discovered their artistic vocations almost by accident. Danforth Comins had been recruited to play college soccer when an onfield injury forced a revision of his plans. He enrolled in an acting class thinking to jump start his dating life. Stephanie Beatriz chose choir as an elective in high school, only to have the director suggest on day three that she try something else. She switched to Speech and Drama. Then each was cast in a special role; as their parents looked on with increasing bewilderment, neither looked back.

Comins first appeared onstage at Pacific Lutheran University playing *A Messenger* in *Macbeth*. As rehearsals progressed, the actors cast as other messengers started dropping out. By opening Comins was *The Messenger*, and he'd learned to deliver plot points loud and clear. It was his second role, though, as the lead in *Brighton Beach Memoir*, that struck the deeper chord. The personal resonance of this young man's rite of passage, the bittersweet mood, and the presentational interludes all "swirled into something that felt good."

After graduate school in theatre at the University of Illinois, Comins signed on with the Utah Shakespeare Festival. He was playing Valentine in *Two Gentlemen of Verona* as well as "Tedious and Various" in *Julius Caesar* and understudying Brutus when Fate rolled out its classic scenario. The actor playing Brutus developed appendicitis, and Comins had to go on in 36 anxious hours. The OSF's David Dreyfuss happened to be in the audience for both *Gents* and *Caesar* and liked what he saw: the professional, well-rehearsed Comins and the one who could fly by the seat of his pants. He extended an offer; Comins accepted, though it meant an initial season of small parts.

A second season wasn't in the stars, but something better was: one of Comins' dream roles, Hamlet, at Pacific Conservatory for the Performing Arts. Then the following year he was invited back to the OSF, where he has portrayed a charming Orlando in *As You Like It*, Bo in *Bus Stop*, and the Dauphin in *King John*, among others.

As his roles expanded, so did his power and reputation as an actor. His explosive rendering of the mother-dominated warrior Coriolanus confirmed the fusion of considerable talent with mature technique. Under the character's brusque arrogance, Comins allowed glimpses of a boyish naivete that generated sympathy for his character's untenable position. It was difficult inhabiting Coriolanus' skin, Comins found, because he is denied a release of tension before the grave. After preparing for each performance with aggressive music and calisthenics, he needed a healthy time-out afterward to let go of all "the ugly energy."

Comins' approach to a role varies. While he read Plutarch and Sun Tzu's *The Art of War* to get into the military mentality for *Coriolanus*, to play the alcoholic Brick in *Cat on a Hot Tin Roof*, he relied on a gut-sense of human psychology, asking himself, "How many layers can we get on this guy?" Besides guzzling alcohol, for example, Comins' Brick "self-soothed" by running his uninjured foot over the carpet. When cornered, he lashed out wildly with his single crutch, and Comins is only just recovered from repetitive stress tendonitis caused by that required clumsiness.

"We go to theatre to watch people make life changes we wish we could," Comins remarked, but often a script withholds that transformation. In the case of Coriolanus and Brick, Comins strove to compensate with an emotionally wrenching transparency. For another problematic character, Bassanio, in last season's *The Merchant of Venice*, Comins charted an arc

that would imply an evolution from shallow materialist to more worthy lover. He suggested that Bassanio gradually divest himself of medals and clothing in the casket scene, thus marking his selection of the undecorated lead box as his personal epiphany.

More recently, Comins is channeling ancient Rome, preparing for *Julius Caesar* and what feels like a turning point in his acting career. One of his first small roles with OSF was as servant to Dan Donohue's Marc Antony; on March 26, he'll be opening as Antony himself.

Along with an admired theatre teacher in high school, who presented acting as an exploration of humanity, it was her casting as Jo in *Little Women* that confirmed Stephanie Beatriz's dedication to theatre. For one thing, she was only a sophomore, and her role allowed her to hang out with the older kids who made up the rest of the cast. For another she got to wear a wig. But most important, in her large high school, it was easy to feel lost and invisible. Her performance brought recognition and peer praise. It taught her that theatre has the power to affect people—even cool, defended adolescents. And she added, *Little Women* may not be the greatest play, but it models a strong character for teen-aged girls in stressing that “what’s worthwhile is your mind.”

Upon graduating from the theatre program at Stephens College, Beatriz went straight to New York, playing her maiden role as one of the mean bulls in a children's musical of “Ferdinand.” After that she was cast more to type as Shakespeare's Juliet for a national tour, then as the spunky maid Matilde in a TheatreWorks production of Sarah Ruhl's *The Clean House*. In 2008 she was called by director Juliette Carillo to workshop a new play by Octavio Solis, *Lydia*, for the Denver Center Theatre Company. Beatriz would read the title role and go on to perform it to superlative praise in Denver's world premiere, then reprise it twice, for Yale Repertory and the Mark Taper Forum!

Beatriz's family emigrated from Argentina to Texas when she was three years old. Her mother always encouraged reading and used to take her two daughters to the library in the next town every week to check

out stacks of books. As an early teen, Beatriz would head straight to the theatre section, and she remembers taking home Miller's *A View from the Bridge*, plunging into it, and feeling it resonate on a visceral level. When the Oregon Shakespeare Festival signed her on to play Catherine, Eddie's young niece straining towards adulthood against a backdrop of immigration tensions, it was “like a dream come true.”

Immigration issues helped her connect to the text of *American Night* as well, in which she played a number of cameos, from the wife of the wandering, beleaguered protagonist, Juan Jose, to the fourteen-year-old

Sacajawea. But the real foreign soil for Beatriz was the unstable terrain of a new play that kept evolving, throughout rehearsals and into the actual run. She describes this journey outside her comfort zone as “hideously hard and fantastically fun.” She used to prepare for each performance by drinking a lot of coffee, stretching, and practicing on the ukulele. She takes pleased credit

for proposing the orthodontic retainer for her portrait of Sacajawea, even twisting a demo version of this adolescent icon from a spare coat hanger.

Beatriz grew up acutely aware of economic stratification in the United States and the tendency to value and reward people according to their monetary worth. This awareness provided the angle from which she approached the social underdog Maggie in *Cat*, scrapping to better herself among the have-mores. In general, it drives her process of probing for the living, vulnerable

core in all her characters—they are “struggling to be the best they can with the limited tools and resources available to them” at a crucial moment.

By time this column is published, Beatriz will have opened in the season-long *Measure for Measure* as Isabella, a sister in both senses of the word, who lives amid widespread corruption, with no reliable family and no economic resources. Religion is the only path to psychic survival for her, Beatriz observed, an opportunity to “devote her life to something greater than herself.” Isabella is ensnared by decadence nevertheless, and forced to an impossible choice. Once again economic inequality has reared its ugly head. She lacks the money and thus the power to procure true justice.

In speaking to Stephanie Beatriz and Danforth Comins last month, I hoped to learn something about that gift for self-transformation that illuminates their work and the processes that help them access it. I'm probably no closer to understanding how the magic happens onstage—as Comins put it, “talking about process is like trying to scoop a handful of sand.” Yet their individual stories both delight and reassure. At a time when the money is in marketing and finance, when the arts are being starved into commodities, Beatriz and Comins have resolved to follow their passion into a creative profession with a 95% unemployment rate, and managed to convert fate to good fortune for us all.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

“
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Inside the Box

Scott Dewing

The End of the World (as we know it)

What a gloomy being is Man. The world is forever ending for us. Not today, but soon—very soon—just around the corner. In fact, according to some folks, we only have 690 days, 7 hours, and 42 minutes left before the world ends on December 21, 2012, which is the last day on the 5,125-year-old Mayan Long Count calendar.

Apparently, that just happens to be the day that the planets will be in perfect alignment, allowing the hidden “Planet X”, Nibiru, to re-enter our solar system after a 3,600-year vacation out in deep space. Scientists, pseudo-scientists, lay people, religious zealots, and new-agers alike can't seem to agree upon how, exactly, this Apocalypse will all play out.

Hypotheses range from “Are you out of your f*cking mind!?” to complex and fantastical scenarios involving solar flares, fire and brimstone, Jupiter exploding, and the return of the mythical Anunnaki race of super-beings who created us long ago for the sole purpose of mining gold for them in Africa. Most of the Anunnaki left, but a few stuck around to run the show and continue exploiting human beings. Today we call these Anunnaki who were left behind “politicians.” Apparently things are going to get really bad for us once the rest of them return to Earth in 2012.

And when we're not preoccupied with the end of the world as we know it, we tend to create all kinds of mini-dramas on the side stages of history that allow us to celebrate our penchant for doom and gloom when otherwise nothing is really happening.

Remember Y2K? All the world's computers were going to fail because they wouldn't roll over from 1999 to 2000. Software would stop functioning. Financial markets would crumble. Nuclear missiles would mysteriously launch from their silos.

It would be the beginning of the end of the world.

Crazy millennialists built underground bunkers and stocked up on ammo and canned soup in preparation for this digitally driven Apocalypse that would make Cormac McCarthy's *The Road* seem like a romance novel. The media, of course, hyped up Y2K to epic proportions because, well, that's what they do to boost ratings and keep their corporate demigods well-fed with cash offerings and prevent them from sacrificing more staff into the boiling cauldron of capitalism.

And then New Year's eve arrived and nothing happened. The ball dropped on Time's Square and midnight came and went and the world did not end.

Today, we're in the midst of a similar digital doomsday scenario. Sometime this month, the Internet is going to run out of IP addresses. This is significant because computers need an IP address to communicate over the Internet. For example, to get to a website, your computer must have an IP address as must the webserver that hosts the website you are connecting to. Computers without IP addresses are like phones without phone numbers.

Currently, the Internet is based on Internet Protocol version 4 (IPv4). IPv4 uses a 32-bit address system that limits it to approximately 4.3 billion unique addresses. That probably sounded like a lot of addresses when IPv4 was first adopted back in 1981. But the explosive growth of the Internet has tapped that seemingly vast pool of address space.

Currently, less than 3 percent of IPv4 addresses are available for allocation. It's not all doom and gloom though. It's not as though the Internet will stop functioning when we run out of IPv4 addresses. It'll just stop expanding.

Some have dubbed the exhaustion of IPv4 addresses as “Y2K 2.0”. I think that's

pretty accurate but perhaps not in the way they intended it. Like Y2K, I think the exhaustion of IPv4 won't be as big a deal as some tech pundits are making it out to be. The mainstream media hasn't really reported on the issue. Not yet anyway. But rest assured, once they get a press release and some Apocalyptic sound-bites, they'll be on the airwaves en masse to fan the flames of a misinformed and misguided frenzy.

Meanwhile, computer scientists and network engineers have known this day was coming for decades now and have been quietly working to keep all the trains running on time. In 1991, the Internet Engineering Task Force (IETF) implemented the classful network allocation system that divided the IPv4 address space into five classes and in 1993 they implemented Classless Inter-Domain Routing (CIDR), which further optimized the use of the IPv4 address space.

In 1998, the IETF introduced Network Address Translation (NAT), which allows for multiple computers on a private network to access the Internet using just a single allocated public IPv4 address. You use NAT everyday at home, at work, or while sipping a latte and surfing the Internet via Starbucks free WiFi. Your computer gets a private, non-routable IP address that is translated and proxied by a router, cable modem, or like device that has been assigned a public, routable IP address. It's a bit more complicated than that, but that's the gist of the magic trick that enables billions of people to access the Internet from all over the globe.

But the magic of IPv4 only goes so far. That's why the IETF created IPv6. (No one is sure what, exactly, happened to IPv5.) IPv6 uses a 128-bit address system that supports approximately 2¹²⁸ IP addresses. That's 340 undecillion or, to put it in more comprehensible terms, 340 billion billion billion billion, which makes our current national debt of \$14 trillion seem almost insignificant as far as numbers go.

Adoption and implementation of IPv6, however, has been slow. Large ISPs and backbone network providers didn't really get started on implementation until 2008 and there's a lot of transition work yet to be done before the Internet has been fully switched over to IPv6 and can keep growing until every single electronic device and household appliance on the planet is connected to the Internet.

And if, for some reason, the effort to transition the Internet to IPv6 fails and the exponential growth of the Internet is stopped dead in its tracks, it won't really matter much after December 21, 2012 anyway.

Tuned In *From p. 5*

Great Society, the Corporation for Public Broadcasting (CPB) was established and federal funds were channeled to help build and operate newly-established public radio and television stations. While the federal government's ratio of financial participation in establishing public broadcasting was, and remains, miniscule compared to all other western democracies, the result has been something to celebrate.

With federal leadership, often courageously championed by key political and American citizens in the face of political challenge, Americans have built a significant national institution—public broadcasting. Currently, 55% of all Americans—170 million citizens—utilize some public broadcasting service each week—a truly staggering success story.

It is unlikely that the JPR to which you now listen would exist absent these developments. Federal funding helped build much of our transmission system. In earlier years, when federal support reflected a greater share of the cost of public broadcasting's operating costs, federal assistance through CPB comprised one-third of JPR's revenues which was instrumental in helping establish the programming that people have come to enjoy—and support. That federal, state and local citizen partnership is what has established and sustained public radio in our region—and in our nation.

Even now, with declining federal support, CPB funding remains about \$350,000 per year—or relatively equivalent to the total of both of our annual on-air fund drives. Most of the areas JPR serves are relatively lightly populated, have few large businesses and even fewer local philanthropic entities meaning that we must rely very heavily on individual listeners and small businesses for our survival. Local citizens and businesses have been extraordinarily committed to establishing and sustaining JPR's services and, indeed, are a national success story on

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

a per capita basis. But listeners and local businesses alone can't support the cost of this service. Our future fundamentally depends upon a continuation of the federal government's continuing to assist in funding public broadcasting—particularly in small, rural communities.

Taking the long view, the U.S. spent 50 years without public media (from 1920 to 1970, when NPR was founded) and the next 40 years trying to rectify that omission. If federal support disappears, public broadcasting in this nation will largely return to the Stone Age—and any rectification of that decline will be decades in emerging.

The federal deficit is unquestionably a challenge for our nation. However, as Colin Powell recently said, going after small programs one by one—and not touching military and entitlement spending—won't be effective in solving the country's long-term budget problems. Defunding public broadcasting is a symbolic step of little financial significance to the nation.

Clearly, our nation faces huge challenges and a clear understanding of those challenges is fundamental to developing effective solutions. Some argue that, in an age of burgeoning growth in electronic media, the need for public radio and public television has declined. In fact, the need for the content which is uniquely created in the public broadcasting world has only grown amidst the cacophony of competing, often partisan, electronic voices. Yet, there is a very real possibility that federal support for public broadcasting will be ended by this Congress.

You can help shape the outcome of this debate—and the future of public broadcasting in America. The website www.170millionamericans.org has been established as an information resource. I urge you to look at that site, consider the issues at hand, and take action in light of your conclusions.

To paraphrase an old idiom, now is the time for all good people to come to the aid of their public radio station.

Ronald Kramer, Executive Director

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FROM NATIONAL PUBLIC RADIO



Recordings

Valerie Ing-Miller

Lang Lang's Latest: The weirdest marketing concept ever

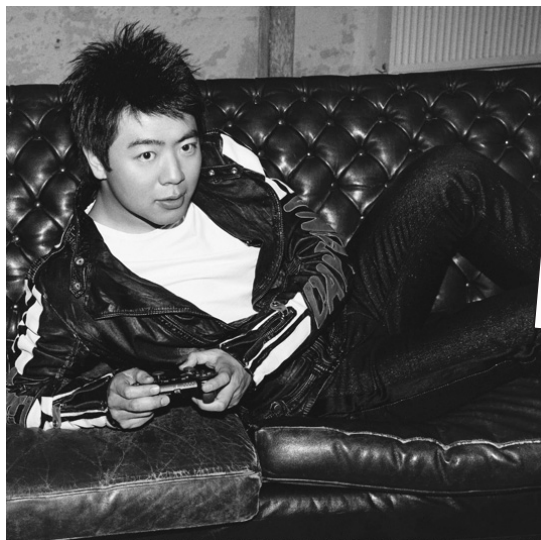
What do actors Hugh Jackman & Daniel Craig have in common with Chinese classical phenomenon Lang Lang? Certainly they're all talented artists, but all three were also listed as *People* magazine's "Sexiest Men Alive" a few years ago. Well, that's one way to try to attract a new audience to classical music, and it certainly got the 28 year old a little extra attention, but that's not the only reason Lang Lang has been in the media spotlight lately.

By now you've most likely heard about the debacle at the White House state dinner when Lang Lang played for the visiting Chinese president. One of the pieces performed was considered by some to be insulting – not to China, but to the U.S. Whether the piece was chosen for its beautiful quality or as a show of solidarity with Lang Lang's homeland, it put him in the media spotlight, and landed him an interview on NPR's *All Things Considered* to defend himself. You know what they say, no publicity is bad publicity. There is a team of people somewhere working overtime to generate publicity for this super-

star, and they're either genius masterminds, or a little crazy. I just haven't figured out which yet.

Last year, Lang Lang switched labels, jumping from Deutsche Gramophone to Sony. Sony's first release with their newly procured artist was *Live in Vienna* on a number of different formats, including CD, DVD, Blu-ray and vinyl. From what I hear, it's a masterpiece. But I can't share a first hand review, because Sony didn't send me a copy on any format. However, just in time for the holidays Sony did send me a copy of Lang Lang's sophomore effort on the label. It's a very nice collection of short solo piano works, including several Chopin pieces, Liszt, Bach, Holst, Tchaikovsky, Beethoven, Prokofiev and just to mix things up a little bit, Scott Joplin. The music is fine. A little slow for some people's tastes, but the recording is very well done. However the album's theme and marketing efforts leave me stumped. *It's the soundtrack to a video game.*

Yes. A video game. Lang Lang's latest CD is the official soundtrack to "Gran Turismo 5, The Real Driving Simulator",



At the recent White House state dinner in honor of Chinese President Hu Jintao, Lang Lang played the theme song to the Korean War movie *Battle on Shangganling Mountain* — some saw this as an insult directed at the United States.

which happens to be a creation for Sony's Playstation 3.

On the cover is the 28 year old hottie himself in a leather racing jacket. On the inside spread, he's reclining on a leather couch (still in that jacket), holding a PS3 controller, intently staring off in the distance. I'm guessing he's playing "Gran Turismo." After all, as he says on the blog Sony created on their playstation website, "Gran Turismo" is my absolute favorite racing game - the speed, combined with the realism of the graphics and the sound, really gets my heart pumping. My schedule gets really crazy, and it feels great to just be able to relax and enter this thrilling world of car racing."

I'm having a hard time digesting this strange marketing concept which marries a fast paced video game to classical piano music. No matter how hard I try, I just don't understand how these two go together. I can't imagine that anyone is going to listen to Lang Lang performing Prokofiev and think, "*I need to buy 'Gran Turismo 5' so I can pretend to drive a car at breakneck speed while listening to this great music!*"

On the other hand, maybe I'm looking at all backwards. Perhaps this is actually Sony's brilliant plan to save classical music by introducing it to the next generation through their favorite pastime. It could be that Sony is actually hoping to get into the heads of 15 year old boys who are anxious to get some virtual road practice. I can see it now...they'll turn 16, acquire the coveted driver's license, finally get out onto the real road, and it just won't seem complete unless the sweet sound of Lang Lang's piano is coming through the car stereo. This could be the answer to the question the entire classical music world has been pondering for the last 20 years: *How can we get the next generation interested in classical music?*

I'm not convinced. Maybe it's just me. I suppose I shouldn't knock it if I haven't tried it. Perhaps I should go out and get that video game, you know, just to try it and see if Sony's onto something.

Valerie Ing-Miller is JPR's Northern California Program Coordinator and host of Siskiyou Music Hall. She can occasionally be seen racing up I-5 from Redding to Ashland listening to Lang Lang.



Your Legacy & Public Radio...

So much has changed in the 42 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by supporting Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To support Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is:

"The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





Oscar® nominated documentary *Exit Through the Gift Shop* is the story of how an eccentric French shop keeper and amateur film maker attempted to locate and befriend "Banksy," only to have the artist turn the camera back on its owner. The film contains footage of Banksy, Shephard Fairey, Invader and many of the world's most infamous graffiti artists at work.



In AIFF alum filmmaker Peter Richardson's Sundance Film Festival Grand Jury prize-winning documentary *How to Die In Oregon* Cody Curtis (left) is diagnosed with terminal liver cancer and considers physician assisted suicide.

Using this now-infamous legal battle as a springboard into investigating our civil-justice system, *Hot Coffee* exposes the way corporations have spent millions using this case to promote tort reform by following four people whose lives have been devastated by their inability to access the courts.

Ashland filmmakers (AIFF alum — *A Great Wonder: Lost Children of Sudan*) Kim Shelton and Bill McMillan's special screening of *The Welcome* documents a five day healing retreat for veterans and family members from wars in Iraq, Afghanistan and Vietnam. Filming follows them from the retreat at Buckhorn Springs Resort outside of Ashland to the culminating welcome home event at the Oregon Shakespeare Festival where the vets present vivid personal poetry to a sold out audience of the civilian community. The retreat combines cleansing rituals, ancient stories about war and healing and the stark honesty necessary to understand the realities of the aftermath of war. What emerges is the poetry these men and women create about the truth of their lives, PTSD, friendship, disillusion and redemption. Finally, on



Ashland filmmaker and AIFF alum (*A Great Wonder: Lost Children of Sudan*) Kim Shelton's *The Welcome* documents a five day healing retreat for veterans and their public performance of their poetry at the Oregon Shakespeare Festival.

Memorial Day the vets travel to the Angus Bowmer Theatre where they present themselves and their poetry to the public. Through the sharing of their stories, they offer truth and humanity. *Welcome Home* provides an unusual answer to a vital national question: how can we truly bring our veterans home from war?

In 1994 Oregon became the first state to legalize physician-assisted suicide. AIFF alum filmmaker (*Clear Cut: The Story of Philomath, Oregon*) Peter Richardson's Sundance Film Festival Grand Jury prize-winning documentary *How to Die In Oregon* tells the stories of those most intimately involved with the practice today — terminally ill Oregonians, their families, doctors, and friends. The film introduces viewers to a number of Oregonians who are considering using the Death with Dignity law and the unique circumstances and situations that have led them to seek the option. The primary subject of the film, Cody Curtis hikes with friends and discusses giving away of her possessions. At 54 she is diagnosed with terminal liver cancer, given less than 6 months to live and has obtained her lethal prescription. She now must

decide whether and when to end her life by taking the medication. Volunteers from the advocacy organization Compassion and Choices are featured as well as the campaign for a similar law in Washington state.

Hood to Coast follows four unlikely teams on their epic journey to conquer the world's largest relay race, run from Mount Hood to the Oregon coast. The film captures the love, dedication, and insanity of the every day runner as well as the excitement, pain, and humor of the unprepared first time racer. Each year 1,000 teams (12,000 runners) cover 197 grueling miles of relay, putting themselves through an arduous physical and mental journey. Some run to test their limits, some to overcome personal obstacles, and others leap in blindly looking for a way to shake up a complacent life. In this celebratory look at motivation and attempting the extraordinary, four teams, from their preparations through the big event, prove that winning isn't everything.

AIFF alumni filmmaker (*Street Fight, Racing Dreams*) Marshall Curry's *If a Tree Falls: A Story of the Earth Liberation Front* captures the tension between political action and environmental beliefs. His reconstruction of the recent history and unraveling of the ELF is an exploration of a modern revolutionary movement. Combining concerns about ecological imbalance and unbridled capitalism, ELF members em-

ployed economic sabotage by destroying facilities involved in deforestation. Focusing on Oregon-based activist Daniel McGowan, Curry relates the tale of a mild-mannered, middle-class citizen driven to extremes and brought to trial on charges of terrorism for his participation in ELF-related plots. The film poses difficult questions about the possibility of effecting change in a world in which dissenters risk being labeled terrorists.

In 1896, the Hawaiian language was banned from public schools. The current resurgence of the language and culture is reflected in the spirit of a unique competition. *One Voice* chronicles the annual Kamehameha School Song Contest as 2000 high school students, directed by their peers, sing eight-part harmony in the Hawaiian language. Their preparation involves research and lengthy rehearsals, and competition among the classes is intense. AIFF alumni filmmaker Lisette Flannery (*Men of Hula, American Aloha*) follows student “song leaders” as they prepare for this cultural celebration.

What do *Casablanca*, *Blazing Saddles* and *West Side Story* have in common? They have been deemed “culturally, historically or aesthetically significant” by the Library of Congress and listed in The National Film Registry, a roll call of American cinema treasures that reflects the diversity of film and the American experience. *These Amazing Shadows* focuses on this unique list of 525 films including selections from every genre – documentaries, home movies, Hollywood classics, avant-garde, newsreels and silent films. *These Amazing Shadows* shows us the importance of American films as “our family album.”

The AIFF will again present some of the best new feature film work available on the festival circuit.

In the film *Inuk*, a sixteen-year-old (Inuk) lives a troubled life in Greenland's

capital. One morning, after pulling the half-frozen boy out of an abandoned car, the social services send him North, to a residential home on an island in the middle of the arctic sea-ice. Shortly after arriving, Inuk meets a local hunter who has his own share of problems – overcome by self-doubt and a haunted past, his extraordinary hunting skills are mysteriously disappearing. One morning, the home's director asks the hunter to take Inuk on his annual seal-hunting trip so the boy can be exposed to ancestral traditions. She is certain that despite the risks of such a long and dangerous voyage, Inuk will undoubtedly learn that he has both a valiant past and a hopeful future. On an epic dogsled voyage, they face much more than the bitter cold and fragile sea-ice.

Family Programs

On Saturday and Sunday the festival will again present its popular program of short films for families. It is a mix of animation and documentary films that features post-film Q&A similar to other festival films.

National Geographic's *The Last Lions*, suitable for children 10+, will also be featured at the festival. From the lush wetlands of Botswana this is a suspense-filled tale of a determined lioness ready to try anything – and willing to risk everything – to keep her family alive. The gripping real-life saga of a lioness, her cubs, water buffalo, and the rival pride unfolds inside a stark re-

ality: Lions are vanishing from the wild. In the last 50 years, lion populations have plummeted from 450,000 to as few as 20,000. The filmmakers weave their dramatic storytelling and breathtaking, up-close footage around a resonating question: is this lioness and her young to be among the last lions? The film is narrated by Academy Award®-winning actor Jeremy Irons.

Free Local Programs

The AIFF will again offer *Locals Only*, free programs of works by local filmmakers. The Sunday morning *Locals* program will include the winners of *The Launch*, the festival's Southern Oregon student competition.

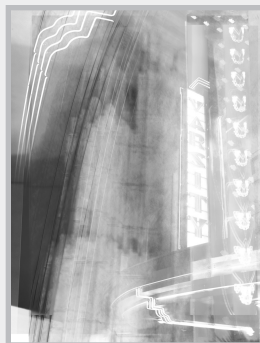
The Ashland Independent Film Festival features question-and-answer sessions which follow many of the screenings and festival audiences also have the opportunity to rub elbows with filmmakers over a late-night drink at the afterLOUNGE hosted by The Black Sheep Pub and Restaurant.

The festival will also again feature free TALKback panel discussions with filmmakers of all genres discussing their craft at the Ashland Springs Hotel Friday, Saturday and Sunday morning. Guest moderators will lead the discussions and field audience questions.

A full schedule of festival films will be available by March 10 at www.ashlandfilm.org.



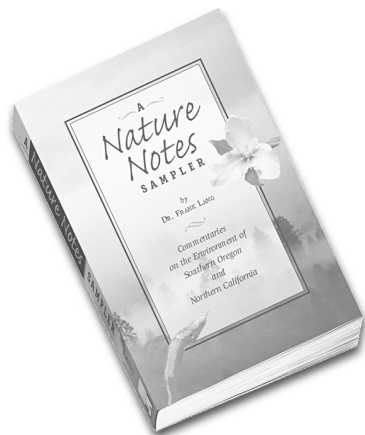
For *Hot Coffee*, Ashland attorney Susan Saladoff put her career on hold to become a filmmaker, using this now-infamous McDonald's coffee spill legal battle as a springboard into investigating our civil-justice system.



In cooperation with the Ashland Independent Film Festival, Houston's Custom Framing and Fine Art, 270 E. Main Street, Ashland, will present a retrospective of the ten years of the AIFF official poster art. Artists who have created original work for the festival, including Ashland's Bruce Bayard will be guests at a gallery reception as part of the First Friday Artwalk, April 8. Posters and original art will be on display throughout the month.

LEFT: Art from Bruce Bayard's 2009 AIFF poster.

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

Order *A Nature Notes Sampler* for \$20.94 postpaid.

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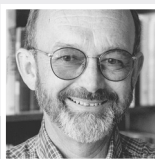
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Nature Notes

Frank Lang

Spring Hazards

The advent of spring has Nature Notes on a public service kick. Does the warm spring weather send you outdoors to enjoy nature? If it does, realize that plants and other animals are enjoying spring as well. Humans are not the only creatures that get active, so do poison oak, ticks, and rattlesnakes. Maybe it is time for some reminders.

Poison oak is wide spread in southern Oregon and northern California below 4000 feet elevation. Its close relative, poison ivy, is less common east of the Cascades, but just as nasty.

As many of you know, "Leaves of three, leave it be." This small shrub's short, tawny branches bear attractive shiny reddish-green leaves with a single leaf stalk and three leaflets. All parts of the plant contain oil that causes a most miserable itchy, scratchy, seepy contact dermatitis in susceptible human beings. What to do? Stay out of it, even if you have never had it before. A rude surprise might await you otherwise. If you have to be in it, cover up with long trousers, long sleeved shirt, and gloves. There are some drug store products that help both before and after exposure. Get some advice from your friendly neighborhood pharmacist. Be careful when you untie your shoes and take them off; you can contaminate yourself then and later from oil on your boots and shoelaces. You put your clothes into the wash. A contaminated spouse or significant other might be worse than the itch. Your dog or cat has been in poison oak woods? Don't pet them. Be careful if you feel the need to take part in the nitrogen cycle in the woods. That can be very uncomfortable.

Ticks are likely out in force, clinging to low vegetation, waiting for some unsuspecting mammal to wander by so they can crawl on board for a blood meal. They burrow in, secrete fine juices that prevent

blood coagulation and may contain various viruses that causes diseases like Rocky Mountain spotted fever, or bacteria that may give you Lyme disease. Once again, cover-up if you worry about such things. Light colored clothing makes a crawling tick more visible. There are tick sprays that help keep them off. It is important that you do a tick check when you get home



Idiot's who handle
poisonous snakes suffer
the most bites.

which, by the way, can be entertaining in the right company. Find an embedded tick? Get the tweezers and gently pull the bugger straight out. Twisting clock or counter clockwise is for-

bidden. Be sure to grab it by the head. Don't squeeze its fat abdomen like a turkey baster. Squirting its vital juices into your blood stream is not a good idea. Save the tick to show your doc, if flu-like symptoms and strange rashes do occur.

Now then, rattlesnakes. Idiots who handle poisonous snakes suffer the most bites. Watch where you put your hands and feet, or sit. Believe me, those snakes do not want to waste valuable venom on humans. If you happen to get bitten, calm down (if possible) and get yourself to the nearest hospital post haste. It might help if you remember that venom is not injected in many cases. One wag once said that the best snakebite kit is a quarter for a phone call to the hospital to let them know you are on your way and a set of car keys. Provided there is coverage, taking along a cell phone is a good idea.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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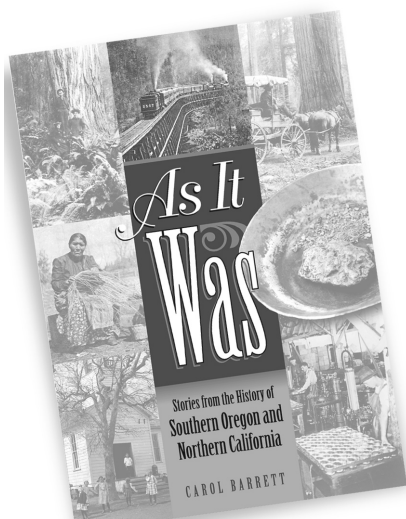
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As It Was

Stories from the State of Jefferson

Save Those Tires!

by Craig Stillwell

For many teenagers, "burning rubber" is the time-honored practice that shows-off the power under your car's hood. But there was a time when "burning rubber" was forbidden in Medford, Oregon.

In 1942, Americans became dedicated to saving and rationing natural resources for the war effort. Because rubber was a valuable commodity, a national rubber drive began and new tires for civilian cars were strictly rationed. Gas was also rationed and a 40 mile-per-hour speed limit imposed.

Tire conservation was so important that one newspaperman dutifully tallied up and reported to the *Mail Tribune* the number of speeders he spotted around Southern Oregon during a weekend. Medford had the most offenders, while Klamath Falls had a slightly reduced ratio of speeders to non-speeders. Speeding was considered unpatriotic.

Eighteen-year-old Wayne Jackson of Eagle Point saved enough money to buy a used Model A Ford with new tires. But apparently these tires sparked jealousy, for someone reported to the Rationing Board that Jackson had "squealed" his tires when he made a turn in the road. Accused by the Board of impeding the war effort, Jackson was only "forgiven" when Charlie Hoover, the well-known rancher, spoke out in his defense.

After that experience, Jackson drove much slower.

Sources: "Tire Conservation Flouted in Medford, Is Word," *Mail Tribune*, Sept. 2, 1942; Hald, Chris. *Camp White Oregon: The 91st (Pine Tree) Infantry Division*, Medford, Oregon: Webb Research Group, 1994, pp. 10-11.

The Town Of Fernvale

by Margaret LaPlante

Years ago, there used to be a bustling lumber mill town called Fernvale located just four miles north of Glendale, Oregon, in southern Douglas County.

It all began in 1901, when the Glendale Lumber Company built a mill on vacant land. Suddenly houses sprang up around the mill for the families that moved to the area. The company built bunkhouses and a cook shack to accommodate those without their own home.

A country school was built, allowing the town's children an opportunity to receive an education. Sadly, in 1906, one of the mill workers by the name of Hans Nelson died as the result of an accident at the mill. His daughter, Fern Ethel, had been the first baby born in the new town. Realizing that Hans' widow would need to provide for her children, the mill workers petitioned the government for a post office, naming Mrs. Nelson as the postmaster. The government, in turn, requested the town submit names for their new town. The name chosen was Fernvale, after Hans' daughter. Mrs. Nelson received \$7 a month for her duties as postmaster.

In 1924 the mill moved to Glendale, and the little town of Fernvale slowly shut down as people moved away.

Source: Harris, Ellen. "Fernvale History." OR: The South Umpqua Historical Society, Inc. 1970.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Jessica Lamb and Donna Henderson

On April 21, Jessica Lamb and Donna Henderson will read their poems at Illahe Gallery in Ashland, OR.

Bridal

For months after, I dreamed the scene
at the altar over and over, breathlessly scrambling
into church naked having forgotten
everything—rings, flowers, veil, vows, each other's
names—and then to top it off the track lighting
would explode or the septic system overflow
to further underscore the hopeless imperfection
of all human invention.
Finally there came the night when I was carried
in a white casket down the aisle covered
head to toe with lilies-of-the-valley, an angel
singing, *You are sweet peace and tranquil rest*
while another recited, *In your repose I ground
my dreams, my hushed expectancy.*
The Reverend was about to pronounce us husband and wife
when a light flickered on behind my eyes and I knew
I hadn't yet succumbed, though this is how it's said
to happen, first the serene hallucinations
then the final yielding up of will.

Jessica Lamb is the author of *Last Apples of Late Empires* (Airlie Press, 2009), from which "Bridal" is taken. Her poems have appeared in numerous journals, including *Poetry*, *The Southern Review*, and *Willow Springs*. She has taught writing for many years through the Northwest Writing Institute, Portland Community College, and Literary Arts' Writers in the Schools program.

Spring Vigil

Rain wove its dense lead mesh over December.
Under its steady press I forgot about seasons.
That this was one, the rain persisting within it.
That the fescue would stir even so in its seed,
subject above all to light.
Then, rain's thrum and sting seemed all there was.
Weather seemed all there was. That is, the daily.
That year, spring itself preceded even the thought
of spring, and the wild forgot itself in surprise: two hawks
left off defending their ground to stand side-by-side in the field,
gazing into the first dry light.
I wasn't prepared for what I'd forgotten
even to long for:
the redwing's sudden return (little black dress,
the flutey, complicated tune).
For the hyacinths' penknives
piercing my pots of soil.
And when that bat dove past the glass at noon,
banked,
and darted back, forth
across a certain plot of space,
over and over, a needle
darning a hole in the darkness closed, a part of me
hoped she'd succeed, whatever it cost her.

Donna Henderson's newest book of poems is *The Eddy Fence* (Airlie Press, 2009), from which "Spring Vigil" is taken. She is the author of two poetry chapbooks, *Transparent Woman* and *Gazpacho*. A psychotherapist, she also teaches creative writing at Willamette University, and lives on a farm in Oregon's Luckiamute watershed. On April 21, Donna Henderson and Jessica Lamb will read their poems at Illahe Gallery in Ashland, OR.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Please allow two to four weeks for reply.

Southern Oregon Celebrates Chocolate: The 7th Annual Oregon Chocolate Festival

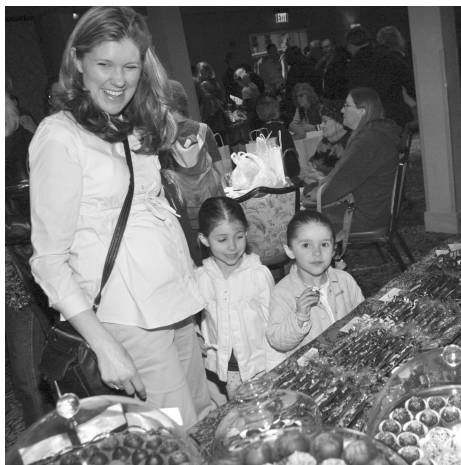
By Karolina Wyszynska

People come to Ashland for many reasons. Many across the country associate it with the Oregon Shakespeare Festival. Others love the southern Oregon outdoors and combine a white water rafting escapade with wine tasting in the Rogue Valley. For others, Ashland is just a sweet place to getaway after a busy week, where there is an abundance of spas, boutique shops and fine restaurants. In the last few years, southern Oregon has also established itself as the capital of all things chocolate. Over the course of one weekend in March, Ashland welcomes over 40 chocolate companies at the annual **Oregon Chocolate Festival**.

The festival is completely dedicated to Oregon chocolatiers and their amazing creations. Vendors present a variety of fine chocolates and chocolate-inspired products that tease taste buds of over 1500 visitors. This year's 7th annual Oregon Chocolate Festival takes place, as in previous years, at the Ashland Springs Hotel between March 4th and 6th.

Residents of southern Oregon have heard about Dagoba and Lillie Belle Farms; these are well established and nationally recognized chocolatiers who originated right here in the Rogue Valley. Expect to meet them this year together along with some less known companies including Sipping Dreams, Love Bucket Baking Co., Stirs the Soul Organic Raw Chocolates, BaBam Sweets & Treats and many others. Guests of the Oregon Chocolate Festival have the opportunity to try unique combinations, flavor profiles, and decadent infusions by tasting truffles, bars, crunchy toffees, marshmallows, drinking chocolate, chocolate flavored cheeses, chewy cookies, sauces and syrups, chocolate covered nuts, and ice cream. Oregon Chocolate Festival vendors will be there to ready to tickle the palates of those who attend this delicious event on Saturday and Sunday, March 5-6 from 11am till 3pm.

Besides sampling and purchasing



Chocolate does not discriminate; all ages can enjoy the morsels available at the Oregon Chocolate Festival.

chocolate, this year's festival offers visitors a wonderful line up of events. Some of the events have a limited space and require reservations in advance.

A great prelude to the weekend-long chocolate activities is the **Chocolate Maker's Dinner** scheduled on Friday night at the Ashland Springs Hotel. Two executive chefs from Larks Restaurant, Kate Cyr and David Georgeson, have partnered in creating a delightful four-course dinner featuring chocolate in each dish. Reservations for this event are required.

Also on Friday, festival organizers partner with the Science Works Museum for a Chocolate & Wine Tasting event. This casual, entertaining and educational **Chocolate & Wine Tasting** event welcomes master chocolatier Kevin Shaw from Coastal Mist and the wine maker from HV Cellars. It's a great idea for an after-dinner social.

Planning to come to the festival with kids? Check out **"The Science of Chocolate" Kids' Event** at the ScienceWorks Hands on Museum in Ashland, on Saturday, 1- 4pm. Children can learn about the 'bean to bar' process of making chocolate. It's an interactive event full of hands-on activities, fun and yummy surprises. The event is suitable for families and children of all ages.

Saturday, at 4pm in the Palm Room of Ashland Springs Hotel, those with a penchant for luxury can gather with friends for the **Chocolate Facial Martini Spa Party** – two hours of delicious cocktails and pampering! The Waterstone Spa estheticians will lead chocolate lovers through the art of giving a delicious and nutritious chocolate facial.

In addition to the tastings and treats offered throughout the weekend, festival goers can attend number of educational presentations and demonstrations and learn from experts about the history and mystery of chocolate. Attendees can also learn about what makes chocolate so attractive to us humans? More information about the various presentations that take place throughout the weekend is available at the Ashland Springs Hotel website.

During the festival, guest judges including chocolatiers Charlie Douglass from Harry & David, Jeff Shepherd from Lillie Belle Farms and Art Pollard from Amano Chocolates will pick their favorites and award them the title of the **Best Chocolate Product** in the following categories: Best Non-Traditional & Innovative Use of Chocolate, Best Chocolate Candy, Best Truffle, Best Raw Chocolate Product, Best in Show. Ticket holders also get a chance to vote for their favorite product by participating in the **2011 People's Choice Award**.

And as if chocolate isn't inviting enough, how about combining chocolate with theatre? The **Oregon Shakespeare Festival** is offering a 50% discount during the Oregon Chocolate Festival weekend. Simply call the OSF box office and mention 'chocolate'.

Festival tickets can be purchased at the Ashland Springs Hotel (888-795-4545). And current festival information can be found online www.AshlandSpringsHotel.com



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Ashland, OR · Calle Guanajuato

Charles & Lupe McHenry
On behalf of Access Food Share

NW Natural Resource Group
www.nnrg.org

Oregon Chimney Sweeps Association
www.ocsa.com

Oregon Community Foundation
Medford · (541) 773-8987 · www.oregoncf.org

Oregon Cultural Trust
www.culturaltrust.org

OSU Extension

Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community Foundation

Rogue Valley Growers & Crafters Market
Medford

Rogue Valley Manor Foundation
Medford, OR · www.retirement.org

Rogue Valley Symphonic Band
Ashland, OR · 541-488-2926

Rogue Valley Transportation District
Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum
Ashland, OR
www.scienceworksmuseum.org

Southern Oregon Public Television
www.soptv.org

Norm, Kathy & Spencer Smith
Roseburg, OR

Upper Sacramento River Exchange
Dunsmuir, CA · (530) 235-2012

Sally Wells
Passionate Arts Lover · Redding, CA

Youth Symphony of Southern Oregon
www.yssso.org · Medford, OR

LANDSCAPING & GARDENING

Aqua Serene
Ashland, OR · www.aquaserene.com

Ashland Greenhouses
www.ashlandgreenhouses.com
Ashland, OR · 541-482-2866

Beaver Tree Service, Inc.
Ashland – Medford – Central Point
www.beavertree.net

Brooks Farms and Gardens
Grants Pass, OR · (541) 471-9056
www.brooks-farmsandgardens.com

Jacksonville Farmers Market
www.jvillemarket.com

Plant Oregon
Talent, OR · (541) 535-3531

Plantscapes of Oregon Nursery
Klamath Falls, OR · www.klamathnursery.com

Shooting Star
Central Point, OR · www.roguevalleynursery.com

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Medford, Grants Pass, Klamath Falls, Bandon & Yreka
(541) 772-9850

Brian Law Firm
Medford, OR · (541) 772-1334

Attorney MC Bruce
Humboldt County · (707) 839-1400

**Foss, Whitty, Littlefield,
McDaniel & Bodkin, LLP**
Coos Bay, OR · (541) 267-2156

Jerry Haynes Law
Medford, OR · (541) 491-1433
www.jerryhayneslaw.com

Margaret Melvin
Coos Bay · 541-269-5225

David G. Terry, P.C.
Roseburg, OR · (541) 673-9892

MARKETING, ADVERTISING & DESIGN

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www.addlcc.com

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www.mistletoestorage.com

MUSEUMS

Coos Art Museum
Coos Bay, OR · (541) 267-3901

PHOTOGRAPHY

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Jacksonville, OR · (541) 899-9030
www.dgibbphoto.com

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Brentwood Home Inspections
Coos Bay, OR · (541) 888-3761
www.brentwoodinspections.com

CARR Real Estate Appraisals
Redding, CA · (530) 221-6023

Century 21 Best Realty, Coos Bay
(800) 641-1653

Anne Collins & Diana Crawford
Prudential Seaboard Properties
Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker
Prudential Seaboard Properties
Coos Bay, OR · www.coosbayproperties.com

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Redding, CA · (530) 242-6352

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www.roywrightappraisal.com
541-773-2006

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Hellgate Excursions
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions
Ashland, OR · www.momentumriverexpeditions.com

Northwest Outdoor Store
Medford, OR · www.thenorthwestoutdoorstore.com

Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR – (541) 201-0014
www.roguevalleyrunners.com

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Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4677

High Tide Café
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

Roger's Zoo
North Bend, OR · (541) 756-2550

TRAVEL/LODGING

Ashland Mountain House
Ashland, OR · www.ashlandmountainhouse.com

Ashland Springs Hotel
www.ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail
Klamath Falls, OR · www.periwinkleresale.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

The Websters
Ashland, OR · (541) 482-9801

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Rogue Rock Gym
(541) 245-2665 · www.roguerockgym.com

WINERIES & BREWERIES

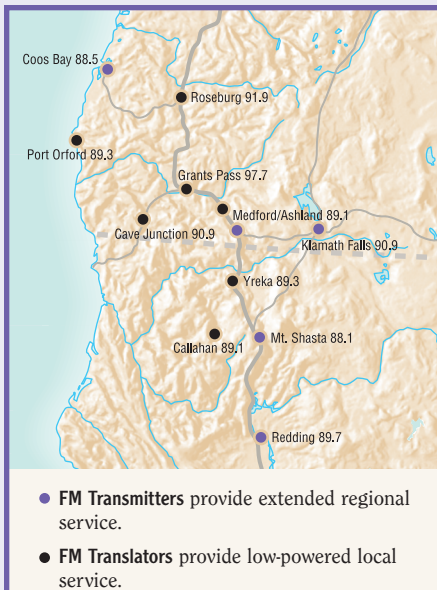
Foris Winery
Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation

Rhythm & News Highlights

Marian McPartland's Piano Jazz

March 6 · Ladies of Song with guest host Murray Horowitz

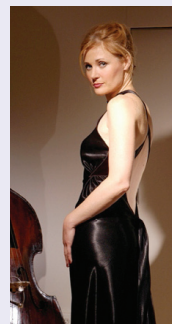
From Sarah Vaughan and Rosemary Clooney to Diana Krall and Norah Jones, *Piano Jazz* celebrates Women's History Month with the joy and beauty that women singers have brought to the Great American Songbook.



Grammy-winning jazz pianist and vocalist Diana Krall is one of the female jazz artists honored on the March 6th broadcast of *Piano Jazz* which celebrates Women's History Month.

March 13 · Nicki Parrott

Australian singer/bassist Nicki Parrott made her mark on the New York scene working with the likes of Skitch Henderson, Billy Taylor, Warren Vache, and the late Les Paul. She has also emerged as a first-rate vocalist. On this *Piano Jazz*, Parrott performs her enchanting take on Peggy Lee's "I Love The Way You're Breaking My Heart."



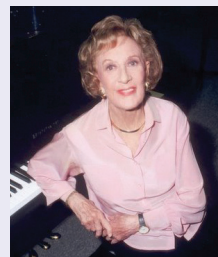
Nicki Parrott

March 20 · Marian with guest host Elvis Costello, Part One

In celebration of Marian McPartland's birthday, *Piano Jazz* presents part one of a very special interview. The tables are turned as McPartland sits at the guest bench to discuss her life as a performer and as the program's host. She reminisces about the program's early days, including her debut guest Mary Lou Williams, and Bill Evans giving her a lesson in the structure of his playing. Pianist Pete Malinverni accompanies Costello on a few tunes, and McPartland plays and Costello sings on "Our Love Is Here To Stay."

March 27 · Marian with guest host Elvis Costello, Part Two

Piano Jazz continues with part two of this special interview with Marian McPartland, the creator of *Piano Jazz* and host for over 30 years. McPartland and guest host Costello stroll down memory lane as she recounts some of her favorite moments from over



Marian McPartland

700 episodes. Costello serenades McPartland with a moving version of "P.S. I Love You."

SPECIAL
Sleazy Listening

On Friday night, **April 1st at 8pm**, JPR's *Rhythm & News Service* presents this year's edition of *Sleazy Listening*. Our musical extravaganza has become a bi-annual event. It took a hiatus in 2010, and we're not exactly sure why. What we do know is that host Ed Polish has been scouring the globe...or the internet at the very least...looking for the absolute "best" tunes to share with you this April Fool's Day.

Be prepared for two hours of music strange and bizarre. You'll hear promotional ditties, celebrity embarrassments, and other curiosities. Past years have included musical saws, yodeling exhibitions, songs about plastic, even Louis Farrakhan as a Calypso singer! Who knows what this year's edition will bring? Tune in and find out.



PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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- **FM Translators** provide low-powered local service.

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Mar 1 T Chopin*: Variations on *Là ci darem la mano*
Mar 2 W Smetana*: Vysehrad from *Ma Vlast*
Mar 3 T Brahms: *Alto Rhapsody*
Mar 4 F Surinach*: *Soleriana*
Mar 7 M Ravel*: *Gaspard de la nuit*
Mar 8 T Rachmaninoff: *The Rock*
Mar 9 W Myslivecek*: Concertino in E flat major
Mar 10 T Mozart: Piano Concerto No. 21
Mar 11 F Respighi: *The Fountains of Rome*
Mar 14 M Telemann*: Suite in E flat major, "La Lyra"
Mar 15 T Donizetti: String Quartet No. 13
Mar 16 W Tchaikovsky: *Romeo and Juliet*
Mar 17 T Trimble: Suite for Strings
Mar 18 F Rimsky-Korsakov*: *Capriccio espagnol*
Mar 21 M Bach*: Trio Sonata in B minor
Mar 22 T Massenet: *Scènes de féerie*
Mar 23 W Schreker*: *Ein Tanzspiel*
Mar 24 T Sibelius: Symphony No. 7
Mar 25 F Hasse*: *Salve Regina in A major*
Mar 28 M Handel: Trio Sonata in A major
Mar 29 T Beethoven: *Leonore Overture No. 3*
Mar 30 W Debussy: Piano Trio in G major
Mar 31 T Haydn*: Symphony No. 85, "La Reine"

Siskiyou Music Hall

Mar 1 T Schubert: Piano Trio No. 1
Mar 2 W Spohr: Double Quartet No. 3
Mar 3 T Beethoven: Symphony No. 3, "Eroica"
Mar 4 F Dvorak: Piano Concerto in G minor, Op. 33
Mar 7 M Ravel*: *Daphnis et Chloe*
Mar 8 T Vaughan-Williams: Symphony No. 5 in D major
Mar 9 W Mussorgsky*: *Pictures at an Exhibition*
Mar 10 T Ries: Symphony No. 4 in F
Mar 11 F Vanhal: Violin Concerto in C major
Mar 14 M L. Ferdinand: Octet in F major
Mar 15 T F. David: Violin Concerto No. 4
Mar 16 W Brahms: Sextet No. 2
Mar 17 T Paganini: Violin Concerto No. 1
Mar 18 F Bach: Cello Suite No. 6
Mar 21 M Bizet: Symphony in C major
Mar 22 T Elgar: Sonata for Violin & Piano in E minor
Mar 23 W Gretchaninov: Piano Trio No. 1 in C minor
Mar 24 T Pleyel: Symphony in C minor
Mar 25 F Bruch: Violin Concerto No. 1
Mar 28 M Tchaikovsky: *Swan Lake*
Mar 29 T Reicha: Wind Quintet No. 2 in A minor
Mar 30 W Reinecke: Piano Concerto for No. 2
Mar 31 T Schumann: Symphony No. 2

Exploring Music with Bill McLaughlin

Week of March 7 · Get the Picture?

Music inspired by the visual arts, including Mussorgsky's *Pictures at an Exhibition*, Hindemith's *Mathis der Maler*, and Rachmaninoff's *Isle of the Dead*.

Week of March 14 · Shakespeare

We'll sample from the wealth of music inspired by the Bard's verse, including pieces written by Purcell, Dvorák, Berlioz and Bernstein.



Soprano Renée Fleming opens in the lead role of *Armida*.

News & Information

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KMJC AM 620
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KPMO AM 1300
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KJPR AM 1330
SHASTA LAKE CITY/
REDDING

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Klamath Falls
91.9 FM

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

Week of March 21 • Béla Bartók

We'll follow the life and musical development of one of Hungary's greatest composers to celebrate his 130th birthday.

Week of March 28 • Schubert String Quartets

Bill continues his in-depth look at the string quartet's history and development this week with a focus on Franz Schubert.



Bass René Pape takes on one of the greatest roles in The Met's production of *Boris Godunov*, directed by Stephen Wadsworth.

Metropolitan Opera

March 5 • Armida (Rossini)

Riccardo Frizza, conductor; Renée Fleming, Lawrence Brownlee, John Osborn, Antonino Siragusa, Barry Banks, Kobie van Rensburg

March 12 • Boris Godunov (Mussorgsky) – New Production



The powerhouse quartet of Karita Mattila (pictured above), Dolora Zajick, Vladimir Galouzine, and Peter Mattei bring Tchaikovsky's great drama *The Queen of Spades*, to life.

Valery Gergiev, conductor; Ekaterina Semenchuk, Aleksandr Antonenko, Oleg Balashov, Evgeny Nikitin, René Pape, Mikhail Petrenko, Vladimir Ognovenko

March 19 • Lucia di Lammermoor

(Donizetti)
Patrick Summers, conductor; Natalie Dessay, Joseph Calleja, Ludovic Tézier, Kwangchul Youn

March 26 • The Queen of Spades (Tchaikovsky)

Andris Nelsons, conductor; Karita Mattila, Tamara Mumford, Dolora Zajick, Vladimir Galouzine, Alexej Markov, Peter Mattei

March 27 7:00pm-9:00pm

"Awake and Sing!" by Clifford Odets

Mark Ruffalo, Ben Gazzara, Richard Kind, Jane Kazmarek, and Emily Bergl star in Clifford Odets' unsparing look at the plight of a Jewish family in the Bronx in 1933. This broadcast includes a conversation with Tony Award-winning director Bartlett Sher, who helmed the acclaimed 2006 Broadway revival of Odets' masterpiece and brought that vision to the production.



L.A. Theatre Works records Clifford Odets' 1935 masterpiece, *Awake and Sing!* (Mark Ruffalo, Jane Kazmarek pictured here).

Art



ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *Funny Girl*, March 9th-April 10th. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *The Daly News*, thru March 27th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com

◆ The 2011 season at the Oregon Shakespeare Festival includes:

Measure for Measure, Feb. 18 - Nov. 6
The Imaginary Invalid, Feb. 20 - Nov. 6
To Kill a Mockingbird, Feb. 19 - Jul. 3
The Language Archive, Feb. 24 - Jun. 18
Julius Caesar, Mar. 23 - Nov. 6
August: Osage County, Apr. 20 - Nov. 5
Henry IV, Part Two, May 31 - Oct. 7
The Pirates of Penzance, Jun. 1 - Oct. 8
Love's Labor's Lost, Jun. 2 - Oct. 9
Ghost Light, Jun. 28 - Nov. 5
The African Company Presents Richard III, Jul. 20 - Nov. 5
Willful, Aug 7 - Oct. 9

The Green Show in the Festival courtyard runs May 31-Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541) 482-4331 www.osfashland.org



Roseburg Community Concerts presents Pianafiddle on March 1st.

Music

◆ Craterian Performances presents:
Hello Dolly!, March 3rd-5th at 7:30 pm
Tango Inferno, March 8th at 7:30 pm
The Aluminum Show, March 10th at 7:30 pm
Rogue Valley Chorale - The Best of Bernstein, March 12th-13th, at 7:30 & 3 pm
American Stars in Concert, March 18th at 7:30 pm



The Siskiyou Institute presents a Celtic Music Concert with Men of Worth March 19 at the Paschal Winery in Talent.

Handsome Little Devils, March 20th at 3:00 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ The Siskiyou Institute presents a Celtic Music Concert with Men of Worth, March 19, 7:00 p.m. at Paschal Winery, 1122 Suncrest Road, Talent. (541) 488-3869 or email info@siskiyouinstitute.com

◆ St. Clair Productions presents *emma's revolution*, on March 19th, and Ann Rabson, keyboardist for Saffire for 25 years, on March 25th. 8 pm. Both shows at the Unitarian Fellowship, 87 4th St., Ashland. Tickets at the Music Coop in downtown Ashland, on-line at www.stclairevents.com or (541) 535-3562.

◆ Jefferson Baroque Orchestra presents a recital

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**March 15 is the deadline
for the May issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

of music for Baroque cello with Elinor Frey accompanied by JBO Music Director Margaret Gries, harpsichord, on March 4th. 7:30 pm. At the First United Methodist Church, 175 N. Main, Ashland. (541) 592-2681

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

◆ The Rogue Gallery & Art Center presents "Rogue Valley Biennial," thru April 1st. At 40 South Bartlett St., Medford (541) 772-8118

◆ The Schneider Museum of Art on the Southern Oregon University campus presents "Third Views Second Sights: A Rephotographic Survey of the American West," thru March 5th. Also, exhibitions by Andries Fourie and Kevin Haas. Located at the corner of Siskiyou and Indiana in Ashland. (541) 552-6245 www.sou.edu/sma/index.html



Shasta Community Concerts Association presents *Handsome Little Devils* on March 3 at the Redding Convention Center. They perform again in our region on March 20 at the Craterian Ginger Rogers Theater in Medford.



Pop Artist and Curator, Nikolas Allen, promises a Technicolor explosion of iconic irreverence with "Pop Culture!" exhibit at Liberty Arts.

NORTH CALIFORNIA

Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

The Aluminum Show, 7:30 pm, March 5th
North State Symphony - Recital, March 5th,
 Old City Hall, Redding

A Touch of Classical Piano, 7:30 pm, March 12th

A Tribute to the Eagles by Chris Ward and Desperado, 4 & 7 pm, March 13th

Great Big Sea, 7:30 pm, March 16th

Motown Idols, 7:30 pm, March 17th

Located at 1733 Market St., Redding. (530) 243-



St. Clair Productions presents *emma's revolution*, on March 19 at the Unitarian Fellowship in Ashland.

8877. www.cascadetheatre.org

◆ Shasta Community Concerts Association presents *Handsome Little Devils*, March 3rd, 7:30 pm. At the Redding Convention Center, Redding.

◆ Mendocino Stories and Music Series presents Sonoma County musicians Cynthia Tarr, vocalist, and Cliff Hugo, bassist, on March 18th. 7:30 pm. At the Mendocino Hotel, Mendocino.

Exhibitions

◆ The Liberty Arts Gallery in Yreka presents a "Multicultural Celebration," featuring paintings by Betty LaDuke, thru March 26th, and "Pop Culture! Celebrating the Spirit of the Times" thru May 7th. Artist reception April 1st, 5-8 pm, featuring a live DJ. Show. 108 W. Miner St., Yreka, Ca. (530) 842.0222. www.libertyart-syreka.org

CONTINUED ON PAGE 30



The Liberty Arts Gallery in Yreka presents a "Multicultural Celebration," featuring paintings by Betty LaDuke ("Cambodia Rice Harvest" pictured here).



CenterArts presents Chamber Orchestra Kremlin on Tuesday, March 8 at the Van Duzer Theatre, on the campus of Humboldt State University.



St. Clair Productions presents keyboardist Ann Rabson on March 25 at the Unitarian Fellowship in Ashland.

rrroarsqueaal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing
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with
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problems
and
word puzzles

with **wheel
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Magliozzi
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**Saturdays at 11am on the
Rhythm & News Service**

**Saturdays at 3pm on the
Classics & News Service**



FROM NATIONAL PUBLIC RADIO



The Pistol River Concert Association presents Blame Sally on March 5 at the Pistol River Friendship Hall.

Artscene *From p. 29*

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Blame Sally, March 5th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

◆ CenterArts presents Chamber Orchestra Kremlin on Tuesday, March 8th, at 8 pm. Van Duzer Theatre, Humboldt State University, 1 Harpst Street, Arcata.

◆ The Oregon Coast Music Association presents "Bach Birthday Party & Concert - a benefit for the 2011 Oregon Coast Music Festival," on March 20th. 2 pm. Emmanuel Episcopal Church, 400 Highland St, Coos Bay

UMPQUA

Music

◆ Umpqua Symphony Association presents the Eugene Ballet Company, with Big Horn Jazz Band, performing "Alice in Wonderland" & "Swing Kings" on March 19th. 7:30 pm. Jacoby Auditorium, U.C.C.

◆ Roseburg Community Concerts presents Pinafiddle, on March 1st, and the French Chamber Orchestra on March 28th. Both performances at 7 pm. At Jacoby Auditorium, Umpqua Community College. www.roseburgcommunityconcerts.org

Exhibitions

◆ Umpqua Valley Arts Association's "Expose Yourself!" is an open, non-juried art exhibit at the Umpqua Valley Arts Association, thru March 10th. 1624 W. Harvard, Roseburg. (541) 672-2532 www.uvarts.com/

KLAMATH

Theater

◆ The Linkville Players present Joe Orton's sex farce, *What The Butler Saw*, March 11th - April 2nd. Friday and Saturday evenings at 8 pm; Sunday matinee on March 27th at 2 pm. Ticket information/reservations: (541) 882-2586. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

◆ The Ross Ragland Theater presents:
One Night of Queen Mar 5th, 7:30 pm
The Eugene Ballet's "Alice in Wonderland,"
Mar 16, 7:30 pm
American Idols Mar 19th, 7:30 pm
At Ross Ragland Theater 218 N. 7th St., Klamath Falls. www.rrtheater.org 541-884-0651

Redding's Historic

CASCADE THEATRE

Tickets and Information cascadetheatre.org • 530-243-8877

Presented by



Jefferson
Public Radio



March 5 • 7:30pm

The Aluminum Show is an ingenious performance combining movement, dance and visual theater with stunning special effects to create a sparkling, luminous alternative world where anything can happen. Through the use of state-of-the-art effects, creative mechanisms and acrobatic dance, inanimate objects come to life with energy, emotion and even personality, as silver metal tubes are turned into warm living creatures. (Also at the Craterian Theater on March 10th)



A Touch of Classical Piano

March 12 • 7:30pm

An evening of masterful piano performances await aficionados of classical music as the Cascade Theatre and The Musical Arts League present *A Touch of Classical Piano*. The concert features exuberant performances by world class pianists and composers. All of the performers study with Duane Hampton, an internationally renowned pianist, composer, and master teacher, who brings these talented musicians together for one evening each year at the Cascade Theatre.

Following the concert is an opportunity to get to know the performers at a reception held on the theatre stage. An additional ticket is required to attend this event.



Great Big Sea March 16 • 7:30pm



Hailing from the Canadian province of Newfoundland, Great Big Sea has gained an international reputation as one of the best neo-Celt bands performing today. Drawing upon their homeland's Irish and Scottish ancestry, Great Big Sea has fashioned a roistering, danceable sound with its energetic interpretations of folk songs and original compositions. The band also demonstrates a tender affinity for love songs and more introspective material—making its music both intimate and grand.



MOTOWN Idols

Former
American Idol
Stars Celebrate the
Music of MOTOWN



March 17 • 7:30pm

American Idol finalists Michael Garver (Season 8), Alexis Grace (Season 8), David Hernandez (Season 7) and Lakisha Jones (Season 6) will take to the Cascade stage for an exciting night of Motown classics. This production, under the musical direction of American Idol's Michael Orland, will be a great way to see and hear your favorite Idols from recent seasons up close and personal.

Idols subject to change.





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**Festival schedule
and film synopses
available by March 10
at ashlandfilm.org**

Tickets on sale to AIFF members
beginning 3/15, to all members by 3/19

General public tickets on sale beginning 3/20

Tickets available online or the
AIFF Box Office on the plaza in Ashland.

